

Wellesley College News

Vol. XLIV

WELLESLEY, MASS., APRIL 23, 1936

No. 23

College Tells Guest Day Plan

Students Must Obtain Programs on April 30 or on May 1 at Information Bureau

GIRLS ACT AS GUIDES

Arrangements for Guest Day, May second, are now almost complete. Since many guests are expected, special plans have been made to avoid confusion. Members of the college are asked to note those which apply to them and to co-operate in carrying them out.

The display of valuable apparatus and equipment necessitates requiring some token of admission to buildings and events. For this purpose the official program will be used. Members of the college as well as others will be expected to present these programs upon demand. They may obtain them at the Information Bureau on April 30 and May 1.

One program only will be available for each person, whose name will be checked in the directory when the program is delivered. It is imperative that these dates be observed, for it will be impossible to take care of both the college body and the guests on the day of the occasion itself.

Guests will secure their programs in exchange for tickets previously mailed upon application. Mistakes and misunderstandings may be avoided if the full procedure that has been followed is understood. Names of persons to be invited have been submitted by alumnae, members of the administration and the faculty, and students. Copies of the preliminary descriptive brochure, prepared professionally by Mr. Glenn C. Qulett of New York, have been sent to those on the list. Recipients of the brochure have been given an opportunity to request for themselves and their friends tickets which are being sent out in advance. These are to be exchanged for programs at Green Hall upon arrival.

It will be impossible to open the college dining-rooms to outside guests, but a simple luncheon, consisting of two substantial sandwiches and a cup of coffee or chocolate, will be served for 45c by a caterer at Alumnae hall from 12:45 to 2:00 p.m.

Guides, dressed in white and wearing a badge of Wellesley blue ribbon, will

Speaker Appeals To Forum For Pacifism

At a Forum meeting in the C. A. lounge, on Friday, April 17, Mr. Philip Jacob, husband of Betty Muther, '35, spoke on the Emergency Peace campaign. Mr. Jacob is a speaker for the International Peaceways movement.

Mr. Jacob's talk outlined the plans for action that are to be undertaken by the campaign. Students, young and enthusiastic workers, are in demand to go in groups to small rural communities, where they will attempt to arouse some sort of constructive opinion on the subject. The approach is to be from an intellectual, rather than from an emotional standpoint. The motto of the campaign is "Do your sacrificing now."

The propaganda in the Hearst newspapers is the strongest foe to peace. The recent "Red scare" is an example of this newspaper sensationalism. A book has been published with the names of the prominent radicals in the country, among whom are included many of the leaders of the peace movement.

Betty Nipps '36, in Munger, or Emily Marks '37, in Davis, will be glad to give information on the subject.

Institute Attracts Diversified Groups

"The Economic Issues behind the Campaign Headlines" will be brought into the limelight by the sessions of the Summer Institute for Social Progress which will be held July 4 through 18 on the campus of Wellesley College.

Barbara Frances Wootton, economist from the University of London, England, and author of *Plan or No Plan*, will serve the Institute as a resident leader. Coming to this country to attend the Institute of Pacific Relations in California, Mrs. Wootton brings with her up to date information about the international economic situation. Mrs. Wootton has had over ten years' experience lecturing and teaching in England and is a member of the advisory committee of the English board of education and of the British Broadcasting company.

Men and women from business, industry, civic organizations, and the professions will gather at Wellesley for two weeks to discuss pressing economic problems in the light of their practical experience. In this unique educational experiment, this cross-section of America meeting to talk America over, there will be no academic nor age qualifications. The conference is open to engineers, bankers, lawyers, social workers, housewives, industrial and clerical workers, ministers and teachers, all coming together in discussion to dramatize the conflicts of opinion in a typical community in order to insure a realistic consideration of the questions brought up. Those interested in public affairs will be welcomed from all vocations.

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Spectator and Instructor Analyze Shakespeare Play

By Virginia Cocalis

To interpret sympathetically characters and situations far removed from the staccato beat of modern life, to render the difficult and often lengthy poetic speeches of *The Winter's Tale* convincingly and intelligibly, and to create an atmosphere wholly without scenery in which the modern eye delights is a task at which even experienced professionals quail. But that the amateur's love and enthusiasm can surmount such obstacles was shown in the Shakespeare Society's recent presentation of *The Winter's Tale*, April 18, in Alumnae hall.

Not once throughout the performance did the students forsake the binding artistic principle of an atmosphere suggestive of the Elizabethan period. The banner of Shakespeare ruled over Alumnae hall, and good Queen Bess, whose role was taken by President Pendleton, was there to pay tribute to the immortal poet, and to give her sanction to the players who were about to make his pages live once more.

Miss Sophie Hart, in the person of Cardinal Wolsey, accompanied Elizabeth, and proved an attentive spectator of the performance.

No scenery was used in the play, but the imaginative flights of Shakespeare and the rich, courtly costumes reinforced by the actors' interpretations needed no setting to place the locale.

The story of *The Winter's Tale* deals with King Leontes's sudden, passionate suspicion of the adultery of his beautiful, innocent queen, Hermione, with Polixenes, King of Bohemia. After Leontes has denounced her to the horror of the court, his son, Mamillius,

(Continued on Page 2, Col. 2)

May Day Will Bring Marriage Race to Hoop-rolling Seniors

Whose hoop will be the first to turn into a wedding ring? That's the question that will be decided at the crack of dawn the morning of May 1, when lofty seniors will lay aside their dignity and pursue their inherited hoops down Tower hill as far as the chapel steps—and the waiting bridal bouquet.

The hour set for the chase is 7:15. Following the hoop-rolling, freshmen, sophomores, and juniors will march into chapel behind their respective banners. After chapel the sophomores will indulge in their annual high-jinks on the green, forming a figure (just what, is their secret) with colored blotters, and serenading their sister class.

JUNIOR CLASS ELECTS MAIDS FOR PROMENADE

The class of '37 announces the names of the freshmen acting as prom maids for Junior Prom this year. They are:

Margaret Anderson, Helen E. (Betty) Baldwin, Louise Bennett, Elizabeth Call, Kathryn Canfield, Alla Carn-duff, Marian Colwell, Camilla Davis, Priscilla Davis, Sylvia DeWitt, Carol Doty.

Patricia Donovan, Barbara Gamwell, Ruth Giles, Cornelia Harrison, Jean Hewitt, Marjorie Kellogg, E. Lorraine MacKimmie, Jane McClure, Margaret McKeon, Jane Mitchell, Laura Moore, Jane Oleson, Martha Parkhurst, Helen Poor, Nancy Reynolds, Nancy Sargent.

Barbara Schofield, Ruth Swanson, Anna Tiebout, Dorothy Voss, Gertrude Whittemore, Marjorie Willits, Ann Wilson, Priscilla Young, Mary E. (Betty) Wunderle, Ann Wemple.

By T. H. Vail Motter

Another column carries a review of last Saturday's production by the Shakespeare Society of *The Winter's Tale*, a review which will do ample justice to the felicities of the performance. Surely the college community, seething as it legitimately is, with an informed and intelligent interest in drama in general, has every reason to be grateful for the rare opportunity of seeing in performance a play so infrequently available in the commercial theatre. Students of the drama are aware of the sharp differences between the impression made by a play in print and the same work in production, and students of Shakespeare in particular, and of the Elizabethan theatre in general, must have been delighted at the illumination thrown upon the text by its representation on Saturday. I wish there were space here to dwell upon this grateful aspect of our late revels, and I wish I could take space to record more than passing praise for the thoughtful acting of many of the performers.

But my task is a more thankless one, undertaken in the best interests, I hope, of the cause of drama at Wellesley. While applauding Shakespeare Society's courageous step in what seems to me the rightest of right directions, namely the step toward a more informed and suitable style of production of the Bard, I cannot help regretting that they stopped so far short of what they could so easily have achieved. There was such a gap between the promise and the performance as to misrepresent, I think, the genuine quality of our local dramatic standard, both in and out of the classroom.

The promise was published in last

(Continued on Page 7, Col. 3)

Wellesley Presents Choral Speech Class

Next year Wellesley college will include in its curriculum a course in choral speaking, the first of its kind to be offered for credit in any college in the East. The classes will be directed by Miss Cecile de Banke, instructor in speech and conductor of the student verse speaking choirs, whose excellent work during the past four years has won the project formal academic recognition.

The course in choral speaking will be open to juniors and seniors and by special invitation to sophomores. There will be one hour of lecture and demonstration and one hour of laboratory work each. Students must try out for a place in the classes, since interest alone is not enough and qualities of voice, tone-deafness or other defects may make them unsuitable for the work.

The class will be distinctive from other subjects in that Miss de Banke will select individual applicants for admission with a consideration for the harmony of the whole group. The effect of choral speaking is in the studied blending of high and low voices with which the director works as if they were orchestral instruments.

The class work will be presented to the public in a recital next spring, which will emphasize poetic form and unusual rhythm effects achieved and crystallized by a group of girls' voices speaking, chanting, and at times almost singing poems and prose passages.

The first experiment in verse-speaking at Wellesley came in 1931 when a group under the direction of Miss

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GREEK CLASSES ENACT 'PROMETHEUS BOUND'

Students Will Give Aeschylus' Play For Guest Day; Dance Group, Choir Will Participate

Previous plays given by the Greek department have been such a success that the giving of them has come to be a tradition. The next production will be *The Prometheus Bound* of Aeschylus given in Greek in the newly finished outdoor theatre, on Guest Day, May 2 at 3:45. If the weather does not permit this, it will be presented in Alumnae hall.

Aeschylus was the earliest but the greatest of the three tragic poets of Greece, and the presentation of one of his plays at Wellesley is a natural and fitting climax to the productions of *The Trojan Women* of Euripides in 1934 and the *Electra* of Sophocles in 1935. *Prometheus Bound* portrays the conflict between the Titan Prometheus, friend of man, and the tyrannical Zeus. No play has had more influence on later literature and no character in drama has so stimulated the imagination of later ages.

Three of those taking part in the play have already acted in the two earlier plays. Ardell Arenson '36, who wrote the music for *The Trojan Women* and the *Electra*, has also written the music for the choral songs in the *Prometheus*. Again this year students of the art department have designed and made the masks under the direction of Miss Abbot. Mrs. Robinson and Mrs. Werthessen of the Art department are helping to make the costumes both aesthetically pleasing and archaeologically accurate.

(Continued from Page 2, Col. 4)

SEE MILNE'S AMUSING PLAY "THE DOVER ROAD" AT ZETA ALPHA FRIDAY & SATURDAY AT 8 P.M. TICKETS 50 CENTS

Kagawa Thrills Large Audience

Speaks of Coming Christian Brotherhood for Relief of Present Problems

OUTLINES ECONOMIC PLAN

"I speak for the cause of Christian brotherhood," said Toyohiko Kagawa in Alumnae hall on the afternoon of April 20. Dr. Kagawa, Christian economist and educator, showed Wellesley, as he is showing the world, a practical way to universal happiness in his talk on "The Interpretation of the History of Christian Brotherhood."

Christianity, he said, is challenged today by the materialistic philosophy of Russia. Then he traced the development of the principles for which the religion of Christ stands, love of God and love of man. After the first primitive stages of love and brotherhood came the sixth century change through the growth of monasteries. Only since the eleventh century, however, has Christian economic brotherhood begun to develop. The communistic element of society was against the movement, which they thought Catholic. The modern application of the economic brotherhood actually began in 1844 with the rise of the Cooperative movement. At first this movement was led by the churches in different countries. Since they failed to carry the idea to success, the churches are challenged.

St. Benedict in the sixth century emphasized three phases of Christianity which the churches of today would do well to emulate. These three were labor, prayer, and character. Labor he considered the most important. Today, Kagawa asserts, we ignore labor in the Christian education of America. Our stress is too much on machines and learning. "Unless you teach labor, care, and love," said Dr. Kagawa, "your civilization is resting on sand."

It was St. Francis of Assisi who practiced the Sermon on the Mount without institutions. He was an example of one who applied simplicity of life, labor, love, and prayer. When we depend on money and institutions, pointed out Dr. Kagawa, we err in thinking that the poor and humble cannot have true religion.

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CLUB DINES ROYALLY AS ANCIENT ROMANS

Grape juice took the place of wine, and potato-balls were served instead of rice balls—otherwise the viands served at the Roman banquet of the Classical club's last meeting were exactly in accordance with the poet Horace's idea of a typical Roman dinner. The members met at Shakespeare on Monday, April 20, to dine in honor of the anniversary of the founding of Rome on the 21st of April. Horace decreed, beside wine and rice balls, meat, bread, beans, and baked apples, and the Classical club members kept to this menu as far as possible.

In addition to the celebration, another important event took place. The following officers were elected: Frances A. McGrath '37—President Harriet P. DeVoy '38—Vice-President Ruth B. Campbell '38—Sec'y-Treas. Miss Helen H. Law of the Greek department—Faculty Adviser

After the banquet, a symposium was held, in which ten members made speeches paying honor to Rome. Mrs. Elisabeth Hodder of the History department concluded the meeting with a summary of Rome's contributions.

CONCERT OFFERS SONGS OF MODERN COMPOSERS

Wellesley and Harvard Unite for Guest Day Entertainment; Madrigals Featured

The Wellesley College Choir and Orchestra, augmented by 25 members of the Harvard University Orchestra, will give a joint concert on Guest Day in Alumnae hall at 8:15 p.m. Selections by Randall Thompson and by Robert Delaney will be sung. Eleanor Sandford '36 will be soloist player. The Madrigal group will be featured.

Mr. Thompson wrote the music to *Rosemary Cycle* by Stephen Vincent Benet. Mr. Thompson, an American composer now living in Concord, Massachusetts, is teaching in the music department at Wellesley college where he also taught from 1927 to 1929. He held the *Prix de Rome* in 1922-31. Mr. Thompson's Second Symphony has been played by the Boston Symphony orchestra, the New York Philharmonic and several other orchestras in this country. A recent choral composition, *The Peaceable Kingdom*, has just had its premier in New York.

Robert Delaney arranged the Three Folk Songs which the choir will sing. One of them, an American cowboy song, was composed in 1933 and dedicated to Edward Barry Greene and the Wellesley College Choir.

The Wellesley Madrigal group, which will sing with the Orchestra, consists of eight singers from the Choir, and is an organization instigated and rehearsed for the most part by the students themselves, under the leadership of Dorothy G. Russ '37, of Hartford, Connecticut. The group sings glees and madrigals from the Elizabethan period, has been heard in radio broadcasts, with the Orchestra, and has also sung in concerts with the Choir.

The strings will play Maurice Ravel's *Trois Chansons* arranged from the original setting for mixed chorus by Malcolm Holmes. This arrangement was made in 1933 with the permission of the composer and his publishers. It was given its first performance by the Harvard University orchestra in the spring of that year. The following summer it was played by the Philadelphia Symphony orchestra at its summer concerts, and was subsequently published by Durand of Paris.

Mr. Edward Barry Greene will direct the choir and Mr. Malcolm H. Holmes will direct the Orchestra. The program is as follows:

Orchestra: Overture "Iphigenia in Aulis" Gluck
Dance Suite Purcell
Largo; Minuet
Siciliana
Allemande
(Trio: Eleanor Sandford, Flute
Margaret Mowry, Violin
Frances Jones, Violoncello)

Choir and Orchestra: Four Choruses from Stabat Mater Pergolesi
Stabat Mater
Fac ut ardeat
Quando corpus
Amen

Intermission

Concerto for Piano and Orchestra in D minor Mozart
Allegro
Eleanor Sandford '36

Choir: Two Songs from the Rosemary Cycle Randall Thompson
Nonsense Song
Chemical Analysis
Three Folk Songs
Arr. Robert Delaney
The Leather Bottle
The Winter Wind
Arkansas Traveler

Orchestra: Trois Chansons (arr. M. H. Holmes) Ravel

Choir and Orchestra: Christians, Be Joyful Bach

Tickets will be \$50. Reserved seats \$76.

Wellesley Receives German Invitations

The university of Heidelberg has recently notified Wellesley that it will grant an unlimited number of summer scholarships to this college. Under one of these scholarships the entire cost of a summer of study is \$250.00. This amount includes steamship passage, railway fare in Germany, board and lodging for the duration of the course and week-end trips planned by the university. The group will leave New York, June 18 on the *S.S. Deutschland* and return to New York on the *S.S. Hamburg* August 21. Everyone who has had some German, even though it is only 101, is eligible for one of these scholarships. If you are interested see the German department and Olga Edmond '36, Munger, as soon as possible.

The following people have already received scholarships to study German at Heidelberg for six weeks this summer:

Margaret Knapp '36, Jean Waterbury '36, Janet Elgenbrot '36, Ella Pfeifferberger '36, Janet West '36, Phyllis Bleberach '36, Margaret Kleinfert '36, Mary Jane Hamilton '38, Josephine Glynn '37, Betty van Roosen '37, Hildegard Lewis '38, Lillian Young '37, Mary Jane Robinson '38, and Audrey Sluman '37.

Scholarships to study for six weeks at Munich this summer have been awarded to:

Elizabeth Duff '37, Louise Kellner '37, and Jane Waterman '37.

Annette Bose '38, and Adele Lehlbach '38, will spend their junior year (1936-37), in Germany, studying at the University of Munich.

Spectator Analyzes Shakespeare Play

(Continued from Page 1, Col. 2)

"Conceiving the dishonour of his mother,

He straight declined, droop'd, took it deeply . . ."

and soon after died. Leontes renounces the young daughter born to Hermione at this time, and bids Antigonus to leave the child in some remote and desert place

"Without more mercy, to its own protection,

And favour of the climate."

Sixteen years later, Florizel, son to Polixenes, woos the pretty shepherdess, Perdita, who is none other than Leontes's daughter, found by an old shepherd. He and Perdita flee to Leontes for protection against Polixenes's wrath at their match. Perdita's identity is discovered, and Paulina relents finally, and reveals the supposedly dead Hermione to Leontes. Everyone is reconciled in the end as in every Shakespearean comedy.

Ellen Pugh '36 gave a convincing quality to Leontes's jealousy and his sudden, furious explosions. Marian Willard '36 as Camillo gave an excellent interpretation of the courtier both in bearing and speech, while Caroline Wilson '36 as the gentle Polixenes proved an effective contrast to the stormy Leontes. Dorothy Pickett '37 was fiery and impassioned in her role of Paulina, and Nancy Uebelmesser '37 as the delightful rogue, Autolycus, provoked the audience to constant mirth. Marian Chapman '36 as Hermione might have induced her role with more of that "divine intelligence of sympathy" characteristic of Hermione.

The play which lends itself to excellent dramatic scenes was not slighted in this respect, especially the memorable scene when Hermione suddenly undergoes a remarkable transformation from cold stone into palpable flesh and blood, and few who have seen it will easily forget it.

The audience as well as the characters must have considered themselves after the performance "precious winners all."

Milman Directs Own Production

Unemployment theme of Barn's Last Experimental Play, 'Water and a Crust'

ROLES OFFER CONTRAST

For the fourth and last experimental play for the year, Barn presented *Water and a Crust*, on Saturday afternoon, April 19. The play was an original one by Miriam Milman '36, directed by the author.

The scene was laid in a park in New York City. As the curtain opened, an old tramp, well-portrayed by Annette Bose '38, was lying on a bench asleep. Joyce Knoedier '38, as a young tramp discontented with his lot in life, soon joined the old man. The contrast between the resignation which life had given the older man, and the radical bitterness of the younger showed strongly in the scene between the two.

Miriam Milman spoke briefly before the play began. Questionnaires were distributed in the audience, who were asked to vote on which character, in their opinion, did the best acting and why, and to make suggestions for improvements in direction and for future experimental plays.

T. Z. E. Members Act In Annual 'Studio'

Tau Zeta Epsilon is again working on the annual studio program which affords the college an opportunity of seeing its favorite works of art personified by members of the society. The program will include music by the members.

The program will be presented to the public Friday and Saturday evenings, April 24 and 25 at eight o'clock p.m. Tickets may be obtained from any member of T. Z. E., or at the door. The tableaux and those taking part in them are:

Cabanel	.....	Riding Girl
Farnsworth museum		
critic	.....	Alma Warner '36
model	.....	Jane Burgess '36
work	.....	Eleanor Crosby '37
		Betsy Brodie '37
Velasquez	.....	Philip IV
Boston Museum of Fine Arts		
critic	.....	Mignon Finch '36
model	.....	Dorothy Harrison '38
work	.....	Sue Peterson '36
		Ruth Conkling '36
Mabuse	.....	Marquise de Vecre
Fenway Court		
critic	.....	Vivian Swaine '37
model	.....	Sara Sargent '37
work	.....	Barbara Bredin '37
		Harriet Badenoch '37
Rubens	.....	Thomas Howard, Earl of Arundel
Fenway Court		
critic	.....	Eleanor Olin '36
model	.....	Peggy Mowry '37
work	.....	Margaret Forsythe '36
		Margaret Fitz '36
Caravaggio	.....	Card-players
Fogg Museum, Harvard		
critic	.....	Esther Edwards '36
models	.....	Mary Lee '36
		Mary Raymond '36
work	.....	Mary Simpson '37
		Beatrice Short '36
Terborch	.....	Lesson on the Lute
Fenway Court		
critic	.....	Mary Raymond '36
model	.....	June Tienkin '37
work	.....	Sara Sargent '37
		Betty Page '37
Vedder	.....	Cumaean Sibyl
Farnsworth Museum		
critic	.....	Ethelmay Kennedy '36
model	.....	Georgia Thompson '36
work	.....	Alma Warner '36
		Eleanor Olin '36
Sargent	.....	El Jaleo
Fenway Court		
critic	.....	Ethelmay Kennedy '36
model	.....	Harriet Qua '36
work	.....	Peggy Mowry '37
		Vivian Swaine '37

GREEK CLASSES ENACT 'PROMETHEUS BOUND'

(Continued from Page 1, Col. 4)

For the first time the dancing of the chorus is to be done by students in the Junior Dance group under the direction of Miss Charlotte MacEwan, who has planned the dances. The singing is to be done by the Madrigal group and other members of the choir under the direction of Mr. Greene. Miss de Banke of the department of Speech is acting as dramatic coach. Miss Barbara McCarthy and Miss Helen Law of the Greek department have general direction of the play.

The cast is as follows:

Kratos Elizabeth Cadbury '38
Bia Katharine Montgomery '37
Prometheus Bernice Libman '36
Hephaestus Marietta Morehouse '36
Oceanus Virginia Catharine '36
Io Hester Gray '36
Hermes Elizabeth Brainerd '35

Chorus of Ocean-nymphs—Camilla Davis '39, Priscilla Fall '36, Charlotte Fehlman '39, Frances Harvey '39, Lucille Lesh '37, Martha Parkhurst '39, Elizabeth Parsons '39, Leonore Perlstein '38, Virginia Safford '36, Hilda Swett '36, Martha Seymour '36, Martha Wyckoff '39.

Singing by—Harriet Badenoch '37, Mary Bennett '36, Elizabeth Chapin '37, Martha Curtiss '38, Ann Edwards '37, Frances Emery '36, Mary Luqueer '37, Elizabeth May '36, Carol Parker '37, Dorothy Russ '37, May Spencer '38, Margaret Strasmer '37, Eleanor Thresher '38, Anita Wilson '36.

Flute—Mary Helen Jones '38.

Clarinet—Louise Matthews '36.

your p's and q's

Juggling characteristics about and attaching them to poor souls unknown to us becomes an extremely dangerous thing. The graphologist continues to be amazed that there are trusting souls unafraid of our malice. We could really grow quite sadistic about the business. Instead of calling heavy pressure good wholesome practicality we could murmur about sensuality, materialism, and other dreadful things.

The handwriting of N. J., for example, is done with good firm masculine pressure, and inclines backward slightly. Were we cruel, were we Freudian, we would accuse N. J. of repression, but we are not. Cool-headedness, good control, and of practical inclinations, then, would characterize N. J.

The outstanding feature of M. T. L.'s handwriting is modesty. Her letters are small, neat, and carefully formed, showing a prim, orderly mind, well balanced, grasping essentials with clarity. Her interests, we should say, are intellectual rather than practical. She has a kind of artistic ability, an aptitude, that is, for good arrangement in a room, good taste in dress, and quite an interest in prevailing fashions.

Most distinctive of the samples we received this week, however, is the handwriting of F. G. C. It is definitely a slanted hand, with high tapering strokes, the letters flowing easily. The writer has an unusually well developed mind, yet is not limited by that to mere intellectual abilities. The slant shows an emotional side which must find an outlet in some creative activity. The rhythmic loops indicate musical ability and fineness of taste, but the sense of form in the well built capitals, the well developed sensuous nature showing in the pressure, make art also a possibility as F. G. C.'s aesthetic outlet.

F. G. C. is not very practical. He (or possibly but not probably she) is a dreamer, we hazard. He is idealistic, though not stooping to ambition in the strictly personal sense of the word. Poetry or literary expression may also be a part of the wide variety of abilities with which this fortunate individual is gifted.

PRESIDENT ANNOUNCES FACULTY APPOINTMENTS

Faculty Gains Nine New Additions; Promote Fifteen Members; Nine on Leave of Absence

President Pendleton has announced several changes in the faculty for next year. Fifteen members have been promoted, nine granted leaves of absence, and nine new members added. Dr. Pedro Salinas will come to Wellesley next year as visiting professor in Spanish on the Mary Whiton Calkins Memorial foundation, established by the Wellesley Alumnae association.

The following appointments were made:

Pedro Salinas, professor of modern and contemporary Spanish literature at the University of Madrid, appointed visiting professor of Spanish.

Mrs. Marjorie Henry Isley, A. B., M. A., Radcliffe; Docteur de l'Université de Paris, assistant professor of French.

Margaret Elizabeth Taylor, an instructor in Greek at Wellesley, 1934-35, now appointed assistant professor of Latin.

John Watson Murray Rothney, A. B., University of Alberta; Ed. M., Ed. D., Graduate school of Education, Harvard, lecturer in education.

Esther Aberdeen, B. S., M. S., Northwestern University, assistant at the University of Chicago, instructor in geology.

M. Margaret Ball, A. B., A. M. and Ph. D., Stanford University; Dr. Iur., Cologne, instructor in political science.

Margaret Fitch, A. B., Baylor college, instructor in hygiene.

Pierina Borranl, Ph. D., instructor in Italian.

Carl Weinrich, A. B., New York university, instructor in organ.

The following faculty were promoted:

Associate professor to professor, Louise Pettibone Smith, Ph. D.; Seal Thompson, M. A.

Visiting professor to professor, René Escande de Messières, agrégé de l'Université, French.

Assistant professor to associate professor, Alice Hall Armstrong, Ph. D., Grace Ethel Hawk, B. Litt. Oxon.; Helen P. Houck, Ph. D.; Gladys Kathryn McCosh, Ph. D.; Marion Elizabeth Stark, Ph. D.; Harriet Currier Waterman, Ph. D.; Ella Keats Whiting, Ph. D.

Instructor to assistant professor, Edward Barry Greene, B. A.; Alice Burt Nichols, B. A.; Helen Gertrude Russell, Ph. D.

Assistant to instructor, Eleanor Leach, M. A.; Evelyn Kendrick Wells, M. A.

Leaves of absence have been granted to the following:

Laurine Mack Bongiorno, assistant professor of art, for the year 1936-37.

Ruth Elvira Clark, professor of French, for the year.

Grace Ethel Hawk, associate professor of English literature, for the year. Leland Hamilton Jenks, professor of social institutions, for the second semester.

Ruth Hutchinson Lindsay, assistant professor of botany, for the year.

Julia Eleanor Moody, professor of zoology, for the second semester.

Louise Overacker, associate professor of political science, for the second semester.

Agnes Frances Perkins, professor of rhetoric and composition, for the second semester.

Gordon Boit Wellman, associate professor of Biblical history, for the second semester.

Seniors!

Would you like to keep in touch with each other after June? Your Class Notes in the WELLESLEY MAGAZINE will give you the "low-down." Join the Alumnae association now and receive your copy regularly.



THE PEREGRINATING PRESS

PERRY'S favorite English composition faculty member repeated her famous pun on Strachey's representation of the dying Queen Elizabeth for the benefit of her present class. "He has pictured her as

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MONDAY, APRIL 27

Consult Personnel Bureau for

information

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HATHAWAY HOUSE
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an imbecile dying with her thumb in her mouth, and that, to my mind, is exceedingly bad taste."

PERRY found a case of accidentally turned tables in a history class the other day. The professor finished up a discussion showing that in the long run no country ever gains from a war, and then asked if anyone disagreed with such a conclusion. "Why yes," said a student, "I do. You told us just the other day about a country which was the exception to that rule."

"I did?" said the professor. "What country is it?"

"Well," replied the student, "I think you had better look that up for next time and bring the material to class."

IN the class of Italian painting the instructor was showing slides. "This next picture," she said, "is the portrait of a lady who was a fine figure in her day." Imagine everyone's surprise when the picture of a very buxom lady appeared on the screen!

ANOTHER faculty tried to get a pointed essay out of her freshman writers and inspired one young damsel to heroic efforts. The hapless creature came forth with the following bit of wisdom which now graces the department bulletin board for all to see. "Mental exercise is a very pleasant relaxation for those who, because of physical infirmities, cannot disport themselves otherwise."

SOMEWHAT intimidated by the vast preparations for Guest Day, some students seem to have been sadly troubled by the eternal feminine problem—what to wear. One approached a member of the faculty, wanting to know whether on Guest day students had to wear hats; another, did they have to wear dark dresses? But assurance came quickly to the bewildered. Said a professor, high up in the Guest Day hierarchy: "Be collegiate—but just don't look your rattle!"

Perry the Pressman

Kagawa Thrills His Hearers In Alumnae

(Continued from Page 1, Col. 5)

The Renaissance leaders were the men who began to put the love of Christ into action by their teaching of rural boys. Christian brotherhoods had to be in secret orders, though, until the renewal of the cooperative idea in 1844.

Dr. Kagawa here returned to the importance of the revival of the Christian economic brotherhood today. Contrary to the beliefs of Marx, Lenin, Trotsky and many others, economics is not only materialistic.

Economics is simple, said Dr. Kagawa, as he proceeded to diagram and explain his conception of the subject. There are seven valuations. They are: (1) Life. This consists of food, clothes, and shelter. (2) Labor. (3) Exchange. Under this heading of Change or Exchange is the sense economy of eyes, ears, nose (here Dr. Kagawa paused to remark, "Here in America you take smoke in the mouth and let it go through the nose." Thus we have a great industry, the tobacco industry). The sense economy of taste, touch, and muscle movement. (4) Growth. (5) Selection. This includes memory, association, judging, learning, beauty, goodness. (6) Order. (7) Purpose.

Life, says Dr. Kagawa, means the achievement of purpose. The valuations are religious valuations which must be synthesized to achieve the purpose of life. Since economics is based on these valuations as is life, we can see how life, economics, and religion are closely linked.

Labor thinks it can solve its problems if given power, but in England a labor government tried and failed in 1923. Impatient youth sometimes demands revolution and violence as the solution. Violence was tried with disastrous results in the French and Russian revolution. Today's economic chaos can only be solved, Kagawa believes, through the brotherhood movement.

Seven types of cooperation are applied in the brotherhood movement, which use commodities and human energy. They correspond with the seven valuations thus: Life—Insurance; Labor—Producers' Cooperation; Exchange—Marketing Cooperation; Growth—Mutual Aid; Selection—Credit; Order—Public Utilities Cooperation; Purpose—Consumers' Cooperation.

Describing the organization of the Rochdale Weavers in 1844 and progressing to modern cooperative organizations, Dr. Kagawa explained the working of such a system. The members buy from the cooperative store, for instance. Then they receive patronage dividends from the profit of the store in proportion to the amount of individual purchases. There is no exploitation this way. In this industrial democracy each man has one vote in the administration of the store; and no man may gain more votes by the capitalistic method of possessing more money. "The Consumers' Cooperative transcends differences in politics and religion," said Dr. Kagawa, "by keeping neutral." He expressed his own personal desire by saying, "I want to transcend 'isms'."

Dr. Kagawa then discussed the unemployment situation in the United States. He is sure that depressions like this one will return again and again unless we remedy them by cooperation. Education about cooperation is needed. It should be known that since 1924 Sweden has reduced by cooperative means the unemployment from 11% to 1%.

Capitalism is all right while there are plenty of resources to go around. "Capitalism is like a fisherman who prepares his rod and bait. When he stands by the river, however, the fishes have their own ideas. What is needed is cooperation between the fish and the fisherman." Cooperation is not communistic, Dr. Kagawa pointed out. It is against domination by bureaucrats. Based on individual brotherhood, it aims to awaken love to lead toward success.

In Japan the Consumers' Cooperatives consist mostly of women, who were the originators. Since women take care of the home economics of food, clothes, and shelter, and since home economics is of all the seven the most important, "women must be awakened to cooperation before we can have a good economic system."

The four causes of war, according to Kagawa, are all economic. They are: (1) overpopulation, (2) need of raw materials, (3) the question of national loans and debts, (4) the question of commercial policy. What we need for peace are leaders, interested in cooperation, to guide us to international cooperation and good will. Thus only can we stop the causes of war. We must take the time for regional conferences which will finally unite into national and international economic cooperative bodies. Then we will see results.

The young women of America are challenged today. We cannot, we comfortable few, ignore the misery of the many. "Will you," challenged Dr. Kagawa, "think only of having a good time, or are you willing to suffer for the many?" Egoism must be changed to altruism, and selfishness must be changed to love. We must awaken to cry with Kagawa, "I speak for the cause of Christian brotherhood."

Institute Attracts Diversified Groups

(Continued from Page 1, Col. 2)

Special emphasis will be laid this year on possible ways to eliminate waste and extravagance in government administration and to lead the country toward security from depression and from war.

Dr. Colston E. Warne, head of the economics department of Amherst college, will lead the conference assisted by Max Lerner, former Institute head and now editor of *The Nation*, Ordway Tead, lecturer at Columbia university, and head of the Business Books department of the Harper publishing company, Alfred D. Sheffield, Ph.D., of Wellesley college, Dr. Clair Wilcox, head of the economics department of Swarthmore college and chairman of the Swarth-

more Business Men's Economics Discussion group, and Barbara Wootton of the University of London, the only woman member of the British delegation to the World Economic conference.

Dr. Warne, assisted by these other resident leaders, will give the morning lectures, after each of which the institute will break up into small

(Continued on Page 7, Col. 1)

FRENCH SUMMER SCHOOL

Residential Summer School (co-educational). June 26-July 31. Only French spoken. Fee \$150, Board and Tuition. Elementary, Intermediate, Advanced. Write for announcement to Residential French Summer School. 36-D McGill University, Montreal, Canada

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RULES

- 1—Sketches must be accompanied by your name, home address and college you attend.
- 2—Designs must be submitted for handbags to sell at \$5.00 or more.
- 3—Sketches may be submitted in black and white, or in colors.
- 4—Designate whether your bag is of leather, fabric or the two used in combination. Explain inside features.
- 5—Submit as many entries as you wish.
- 6—All entries must be in our hands before midnight, Wednesday, May 20, 1936.
- 7—All entries remain the property of Virginia Art Goods Studios and cannot be returned.
- 8—Winners will be announced by mail on July 10, 1936; all decisions must be final.

The prize design submitted from your college, made into a Fall 1936 handbag will bear the name of the college you attend and will be advertised nationally. You'll get the thrill of a lifetime seeing the bag you designed featured by leading stores throughout the country. Don't delay... get your sketches to us as soon as possible. This may be the beginning of your career as a famous designer.

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WELLESLEY COLLEGE NEWS

1935 November 1936
Associated Collegiate Press
Distributor of
Collegiate Digest

WELLESLEY, MASS., THURSDAY, APRIL 23, 1936

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KAGAWA'S MESSAGE

One reason, we believe, for the phenomenal attention that the world has accorded Kagawa is his vision of the immediate relation between economics and religion. While communism would do away with "the opiate of religion," while such popular and "pink" economists as Stuart Chase foresee the revival of religion only under a new economic system, the world is heartened to hear some one cry with conviction that now, through brotherly love, society can be saved.

Probably none of us, however, believe that the world is going to be saved by brotherly love. Christianity has spread across the world, but in its diversity has less power than it did when centered only in the land of Galilee. If there were more than one Kagawa to-day, there might be hope for his projects, but alone he cannot lead the world to reform.

Yet his words should have a greater effect on us than the emotional stimulation of his conviction and idealism. He has a practical message even for those who do not believe possible the establishment of his Utopia of brotherly love. For the business man this message would be to carry religion into his economics; for us, it seems to me, this message is to carry our economics into our religion.

For as one of Wellesley's famous Bible instructors is fond of saying, the college girl's religion is usually some sort of esthetic rose garden or beauty parlor for the soul. She finds mystic expression in the beauties of the campus or even in bed on Sunday morning—so she doesn't have to go to chapel. (Read the answers to the C. A. questionnaires!)

If the college girl saw more readily the importance of economics in religion, she would see religion as a strong and vital force in life. In religion is not merely esthetic excitement but also the duty to give intelligent attention to the world's problems. What is the Emergency Peace campaign but a spreading of the principle of brotherly love? What is social work but the twentieth century form of missionary activity? Even an intelligent attitude toward the events of the world is a part of religion, for without intelligence, religion is a useless force in the world. The problem of economics and religion is not at all remote from us. We are the citizens of the world.

If we realize that this is Kagawa's message for us, our enthusiasm at his speech was not just exuberant delight in the latest fad. If, however, our religion continues to take the form of spasmodic visits to some mystic beauty parlor for the soul, we might just as well have heard a "Holy Roller" in Alumnae hall last Monday.

'37, ATTENTION!

How many times have you walked down the first floor hall in Green when the sign, "193- nominations to-day," was outside room 130? And how many times have you glanced at your watch and hesitated, "Shall I go in and vote, or go down to the El table?" And four fifths of the times, because the El table is near the Libe, and that is where you are going eventually, you just don't bother to vote. Oh, we all do it. Either pass by or never find time to walk the few steps into the Ad building when we see that class elections are indexed.

Seriously, what is the matter? It isn't that we are not interested in the results. We are willing enough to cheer our officers on May day. It isn't that we don't want to vote. We put it off with the vague feeling that we'll do it later, and if not this election, next year, at least. Do we let elections slide because we are too busy? We can always find time for the things we really want to do. Are we lazy? Are we apathetic? Are we indifferent? What is the matter with us?

Of course it is not very important whether we use the extra ten minutes before lunch to re-comb our hair, or cast our ballots. Worlds do not hang on the issue. But the habits we form here at Wellesley are going to stay by us. If it is too much trouble now to take part in elections, think what will happen after college. We shall never have acquired the habit of voting. The new fields that history and economics have opened up to us; the theories of government that we have learned to approve in college; the fundamental social problems whose answers we are groping to find—will our knowledge go to waste because college women are too busy to vote?

So, class of '37, while there is still time, build the positive habit of voting. Begin with this election and nominate your officers. Take an interest in affairs; it's your class. It will be your state, and your country. But never let it be said, now or hereafter, "Wellesley girls are too lazy to vote!"

MIND OVER PERSONALITY

Most of us don't buy our shoes at the shop where the salesmen are tall, dark and handsome. A good soufflé does not get its flaky cheesiness from the personality of the cook. Now we are not saying that literature courses are exactly analogous to shoes and cheeses.

We do weary, however, of those of us who choose—say, the art of Slam in preference to imagist literature because the art instructor has a peppier outlook on life, or loves horses, or wears our favorite shade of lavender.

ender. We surely must be the preparatory school children we are sometimes accused of being if the personality of the instructor can influence us more than the subject of the course. Must we *always* have our information sugar coated and handed over on a silver platter with a smile? We wish we could take it straight.

Although great people of the present are an inspiration, college, it seems to us, has a vital function in that it preserves and makes alive the great people of the past. It is those of the past—those whose minds furnish our courses—rather than their interpreters, our professors, who should influence our choice of courses. Let us not forget them.

BACK TO HOOSKIRTS?

There are people who, accustomed to their routine grooves of custom, shudder at the word *progressive*. There are others who are equally horrified at the word *conventional*, and who because of this swing to extreme liberalism. That the student body of Wellesley has mediated between these two extremes has been an outgrowth of the intelligent cooperation of both the administration and the students and the understanding of any problems that arose.

But this equipoised balance between the stultifying conventional aspect of life and the extremely liberal view has been threatened by the possibility of required chapel. Just how many supporters and just how many protestors there may be against this measure will be revealed in the survey that C. A. is at present conducting.

We can sympathize and understand C. A.'s predicament about chapel. Chapel attendance, if it is low, must psychologically dampen the enthusiasm of any minister. But we can imagine nothing more effectively dampening to both the faith and enthusiasm of minister and congregation than required chapel attendance, which would raise an insurmountable and impenetrable barrier between the speaker and the congregation. If chapel attendance is to be stimulating, it must be voluntary. To require it, in spite of the present difficulty, would be but to jump from the frying pan into the fire.

Will Freedom Ring? Wishful thinking is a euphemistic excuse for our publishing of the paragraph, "Let Freedom Ring" on this page last week. The truth

is that the article had been written in advance, for publication after the ruling on societies staying open after ten o'clock had been announced. Somehow, in the new board's effort to put out the perfect first issue, the mistake of publishing that paragraph occurred, and we hope it will be the last one in our career. If the Senate decides to allow the societies to stay open after ten o'clock (the matter came up for discussion at the last session) a notice to that effect will be posted in all the dormitories, and two weeks after the posting of the notice the rule will go into effect. In the meantime we offer apologies and say, "Let's hope freedom will ring!"

Isn't it worth the fight? The boy who was caught plagiarizing for the sake of 5,000 dollars is no more to be condemned than those who keep barely

"within the law" by revising another person's work for the sake of an A. There is a certain pride which college students take in "getting away with murder." Boasting to their friends of how little time and work it took them to do a paper because they knew a short cut has become a popular pastime, and the ones who take their studies seriously enough to look up their references and follow the suggestions of their professors are often classed as drudges and grinds. Before they come to college they look forward to the culture and knowledge they will gain. Instead, the majority of college students hold as their motto, "the best mark for the least work." Girls who have had courses give their notes to their successors,

while a few actual law-breakers write out facts on small pieces of paper for use during a quiz. Wellesley's honor system has done much to curb such actions, but it is those on the borderline, who cannot be accused of cheating anyone but themselves, that we wish to ask, isn't it worth the fight to know that you have accomplished a task well by yourself? Self-gratification upon having achieved something should count far more than a good mark which stands for nothing but the lowest form of cleverness.

FREE PRESS COLUMN

All contributions for this column must be signed with the full name of the author. Initials or numerals will be used if the writer so desires.

The Editors do not hold themselves responsible for opinions and statements in this column.

Contributions should be in the hands of the Editors by 11 A. M. on Monday.

Attention, Book-Lovers!

To the Wellesley College News:

The Committee in charge of awarding the prize of fifty dollars to Juniors for the best collection of books wishes to remind the class that lists should be submitted to the Chairman of the Committee, Miss Metcalf, on or before May 2nd.

The donor of this prize, who wishes to remain anonymous, emphasizes the fact that a working library, made up of books suitable to the student's tastes and special interests, rather than costly or early editions, is to be considered in awarding the prize. Indeed, the fact that the collection in addition to being well selected has been obtained at small cost may be a factor in determining the award. There is no limitation as to subject; science, literature, history or any field in which the student is interested may form the basis of the collection. Of course fiction and poetry are not excluded either as within the field of study or as recreational reading.

The lists submitted should be in good bibliographical form, giving place, publisher and date of edition when known, and should be on sheets rather than on cards. There should also be submitted a statement of the considerations which guided the student in the selection of her books. The preliminary decisions will be made by the Committee on the basis of these lists and statements, and later they will arrange to see the collections chosen as the best among the lists submitted when the owners can be present to tell of their use of the books and their plans for developing their collections.

Remember the date when lists are due to be handed to Miss Metcalf at the library—on or before May 2nd.

Ellen F. Pendleton, *ex officio*
Ethel D. Roberts, *ex officio*
Alfred D. Sheffield
Judith B. Williams
A. B. P. Metcalf, chairman

Senior Portraits For Posterity

To the Wellesley College News:

Almé Dupont, the *Legenda* photographers, have asked me to inform the Senior class of a graduation special they are offering. This is a large size portrait, very nicely mounted, and in a hardwood frame. The size of the whole picture is fifteen inches by eighteen. It is really an extraordinary value, as the price is only \$7.50, much less than the usual price of such things. For anyone interested in buying or seeing it, I have a sample picture in my room. They would make grand graduation presents to give family or friends.

Esther Edwards '36

Editor-in-Chief, *Legenda*

(Continued on Page 6, Col. 1)

LECTURE ON THE
"AUSTRALIAN CRISIS AND
RECOVERY"
BY MELBOURNE UNIVERSITY
STUDENTS
PENDLETON HALL, FRIDAY, 4:30



Invocation of the Muse

Come, O Muse,
And infuse
In our pup a joyous spirit
That he may
Now essay
To produce a poem, or near it,
Concerning
Anything
But love or spring.

And know, if he rests uninspired,
Thou, though tired,
Muse, art fired.

A Misfortune

The pup awoke this fine spring morning
Yawning,
And fell asleep this fair spring morning
Yawning,
And woke again this fair spring morning
Yawning,
And fell asleep this lovely morning
Yawning,
And woke again this clear spring morning
Yawning,
And fell asleep this pretty morning,
Yawning,
And woke again this fair spring noon
Not too soon
To miss two quizzes:
This is
Warning,
And his is
Mourning.

The Spectator

The puppy put his glasses on
And went to watch the Marathon,
And there sat down to think upon
This new way of getting to Boston.

He figured that the Wellesley stride,
So famous through the country-side,
If lengthened half an inch each side
And speeded up, would there provide
For those who were not dignified
A way as easy and untried
And quick, for reaching Boston.

Portrait of the Pup as a Scholar

He doesn't like to study
He won't descend to bluff.
He doesn't think anybody
Pities him half enough.
He wishes he had fewer fears
And many more innate ideas,
For instance, of just what is fit
To say on an exam in Lit.

Dedicatory Epistle to a Letter

Thou hauntest my slumberings by
night,
And those by day,
Fair beacon of a far delight,
Fral! Al
And none may say
I'm not an Idealist.
None can say
I am a realist
And waste my time this earthly hour
Seeking for things that are within my
power.

Early Morning Hymns

As sweet music fills the air
Good advice flies here and there;
Rival dog food tells you why
Tested meat should satisfy.

Tasty Homestead "Specials" yield
Vitamins all signed and sealed,
And there're many subtle clues
To the price of Spenser shoes.
We, however, are no slaves
To these ether tidal waves.

The Theater

Stage:

PLYMOUTH—Tobacco Road
SHUBERT—Night of January 16
COPLEY—Storm Child
Cinema:

METROPOLITAN—The Moon's Our Home

Fred Waring and his Pennsylvanians in person.
KEITH'S MEMORIAL—The Witness Chair

COLONIAL—The Great Ziegfeld
LOEW'S STATE—Small Town Girl
FINE ARTS—Thunder in the East
COMMUNITY PLAYHOUSE

April 23-25—The Story of Louis Pasteur
Seven Keys to Baldpate

April 27-29—Dangerous
The Preview Murder Case

Miss Wilder Plays In Piano Recital

Miss Jean Wilder, instructor of piano, gave a recital Sunday afternoon, April 19, in Billings hall. Her program was a varied one, including selections of Beethoven, Debussy, Chopin, and Brahms.

Miss Wilder opened her recital with a very artistic rendition of a Beethoven sonata, Opus 22, in B flat major, which was also among those chosen by Artur Schnabel in his recent concert of Beethoven sonatas at Wellesley. In the spirited first movement, *Allegro Con Brio*, Miss Wilder immediately displayed her precision of technique and clarity of tone. The care with which she played rapid passages of octaves and broken octaves was especially commendable. The very expressive *Adagio*, which followed, opened with a single melodic line in the right hand, accompanied in the bass by triads, supplying the harmonic foundation. This movement was made very effective by the delicate shading, and smooth, flowing quality of the runs. Miss Wilder admirably performed the last two movements, *Menuetto* and *Rondo*, successfully conveying the spirit of animation to her responsive audience.

Two Debussy numbers, *Reflets dans l'eau* and *La Soirée dans Grenade*, opened the second half of the program. In the former, which reflects characteristic "Debussy impressionism," the rapid arpeggios for the right hand were especially well done. The latter immediately created a Spanish atmosphere, with its syncopated rhythm and harmonies.

The two Chopin *Etudes* which followed were wisely chosen, in respect to the absence of sentimentality. A selection in the first which contained a very lovely melody in the bass gave further evidence of the smooth tone quality of Miss Wilder's playing. A Brahms *Intermezzo*, Opus 19, number 3, was next on the program, and was followed by another Chopin *Etude*, Opus 10, number 8. For an encore she chose the short and humorous *Marionette Show* by the contemporary, Goossens, conductor of Cincinnati Symphony orchestra.

Miss Wilder, a Wellesley graduate, also gives instruction at Walnut Hill preparatory school in Natick. Her rather conservative style of piano playing is pleasantly feminine. One of the most striking features of the very enjoyable program was her artistic and individual interpretation of Debussy.

Florence E. Chapman '37

Hathaway Awards Prize

The annual prize given by the Hathaway House Bookshop for the best senior library was awarded this year to Miriam Milman. The award consists of twenty-five dollars in books.

The judges were Miss Ella Keats Whiting, of the department of English literature and dean of the class of 1936, Miss Helen H. Law, Associate Professor of Greek and Latin, and Caroline Neill, Student Representative of Hathaway House. Miss Whiting, chairman of the judging committee, wrote to Miss Geraldine Gordon, Manager of the bookshop, that Miss Milman "presented a good list; her books were arranged intelligently and were well cared-for; and her special interest in the drama provides a good centre around which she can develop her library in the future."

CAMPUS CRIER

LOST—A jade button earring between Cleffin and Alum or Alum and the station. Please return to Helene Gerber, Cleffin. A reward will be given.

BORROWED—By someone, no doubt, but by whom I can't remember, my copy of Wenckebach's *Meisterwerke des Mittelalters*. Badly needed for the General. Please return to Jean Brownell, Munger.

REMEMBER, ALL !

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Artists Will Show Modern Lithographs

A circulating exhibition assembled from artists of many countries is on display at the Farnsworth museum until May 10. These lithographs and wood engravings include examples from Great Britain, Mexico, Japan, Czechoslovakia, the United States and a dozen other lands, and all are extremely modern.

In wood engraving there is usually a strong contrast between the black ink and the white paper, transitional tones being achieved with pure line varied in spacing and thickness. Lithography is a more fluent technique, and the effect of a graded wash can be transposed. While wood engravings are printed from carved blocks, a lithograph is printed with wax, which was applied to stone when the process was invented early in the 19th century. Now metals may be used instead of stone.

One cannot generalize a great deal about a group of prints so varied in subject and style. We do not see a great predominance of genre subjects, especially portraying lower classes, laborers and peasants. These scenes are not purely objective but create definite emotions in the observer; there is humor in *Minstrel Show* and pathos in the pleading, mouse-like faces of the children of *Coal Town* as well as in the powerful though conquered body in *Death of a Striker*.

Tracing influences through the ages we are reminded of the prehistoric paintings of reindeer at *Tout-de-Gaume*, France, by the horses in *Composition I* of the Frenchman, Théodore Brenson. The *Deposition* by Giovanni Gullani is Italian in monumentality but the bony fingers and desolately grim faces recall those 16th century Germans who were so interested in death. Exaggeration in features and muscles is effective although unpleasant. *Three Girls* by a German is much like the art efforts in the *New Yorker* but expressive, while the French *Composition II* stirs nothing in us.

Two delightful landscapes are *Swans* by Adolf Dehn and *The Ferry Boat* by Thomas Handforth. In the first, the distant trees, the light in the water, and the firm soft bodies of the swans in relief are most satisfying despite a few awkward angles. The overhanging trees in the latter make a most effective composition, but the boat itself is certainly elevated above the water.

In connection with the circulating collection Mlle. Andrée Bruel has loaned a group of French prints, the work of J. E. Laboureur, a personal friend. There are several charming Christmas cards as well as larger compositions, gifts from the artist. Freshly and directly handled they show, as Mlle. Bruel says, the French spirit combined with the artist's individuality. He brooks no interference with his own art concepts. One of a soldier she considers excellent in composition and rendering, and above all in expressing complete mental weariness of war.

E. McC. S. '37.

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C. A. NOTES

Conclusion of Lectures

We have only two lectures left in the series for Thursday afternoons. Dr. Gordon Wellman, of our Biblical history department, will speak today, April 23, on some aspects of Hinduism, concluding the talks on non-Christian religions.

One week from today, April 30 at 4:40, there will be a symposium consisting of a discussion on the topic "Is Christianity the Revealed Religion?" The leaders for the meeting will be Mr. Thomas Proctor, Mr. Joseph Haroutunian, and Dr. Gordon Wellman. It will be held in the Christian Association lounge.

June at Silver Bay

After seeing the movies of the Silver Bay conference, we are beginning to see it as a coming reality. The dates for this year's convention are June 17-24. Helene Gerber '37 is leader of our delegation. Your only expenses would be room, board, and transportation. A limited number of girls have the chance to wait on table in order to pay for half of

of their room and board. The maximum rate for both for the duration of the conference is \$24, the minimum \$17.50 with two in a room. If you are interested, please sign on the C. A. board so that we can send you further information as it comes. Please see Miss Brewster in the C. A. office to sign up for waiting on table.

STUDENT BANQUET FOR KAGAWA

We enjoyed a very successful banquet at the Lee auditorium in the Pioneer hotel given for Dr. Kagawa by the World Student Christian federation Monday, April 20. The banquet was the result of able management on the part of Mary Fletcher '38 of Wellesley. Before the lecture Edgar Pray of Northeastern university announced the names of the new officers for the coming year. As he did in the afternoon at Wellesley, Dr. Kagawa spoke on Christianity and economic reconstruction.

GIRLS MODEL IN FASHION SHOW

Three Wellesley girls will take part in a stage presentation of fashions of this spring and summer, coming to the Wellesley Hills Community Playhouse next Tuesday afternoon and evening, April 28.

The models will be debutantes, matrons, college girls, and professional models. Helen Creamer '38, Barbara Badet '38, and Mary Elizabeth Kister '38, will be the models from Wellesley.

Alumnae Notes

BORN

Born, to Virginia Rynehart ('29) Kleinhomer, a daughter, second child, Susan Allayne, on April 10th at the Midwood Sanatorium, Brooklyn, N. Y. Her first child, William George Kleinhomer, Jr., was born in 1932.

MARRIED

Doris Adams Carpenter '35 to Donald C. Mackenzie of Lowell, Mass.

College Notes

ENGAGED

Marlan F. Card '36 to John W. Owen of Fitchburg, Mass. Wesleyan College '31.

Jane H. Decker '36 to Henry O. Kohring of Detroit, Mich.

Muriel Millar '36 to William B. Armstrong of New York.

Helen S. Hine '36 to Thomas Wilson Dunn of Boston, Mass. Harvard '31.

Mary Coverdale '36 to Albert Randall Winnett of Kingston, Ontario. Queens College '34.

MARRIED

Virginia Goldman, ex-'36, to Sam H. Seclaman.

COLLEGE OPENS NEW COURSE

(Continued from Page 1, Col. 4)

Ellen C. Fetter, speech instructor, furnished a choral accompaniment for several movements in the Dance Drama. In 1933 Miss de Banke trained another choir for a similar production and with such success that she established a Verse-Speaking Choir as an extracurricular activity. In 1934 and 1935 her choirs demonstrated for a lecture she presented on her work at a convention

of New England teachers of English at Harvard, gave recitals at Harvard and at Wellesley, and broadcast twice.

Miss de Banke established one of the first verse-speaking choirs in the world, in South Africa in 1923. The interest evinced by her countryman, John Mosefield, in this form of vocal expression induced her to make a scientific study of its method and technique. She is gathering material for a textbook on the subject.

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(Continued from Page 4, Col. 4)

Jay-Walkers, Beware!

To the Wellesley College News:

Wellesley's spacious and attractive campus is our especial pride and joy. Every girl feels this. Then why doesn't she do something about maintaining its beauty? The walks were planned so that they might present attractive lines. Think how uninteresting it would be if all our walks were straight! The curves have been made for a purpose and not for students to take short cuts over the grass. The college spends a great deal of money on the upkeep of the grounds and we students should show our appreciation by preserving the results of this attention, not by destroying them. In other words we are making a strong plea to keep off the grass.

A new, enlarged Grounds Committee has just been organized. The members of this committee have the authority to order students to walk where they should, to park bicycles in the racks, not to ride two abreast, or to ride after dark, and to report girls continually disobeying these rules. The committee members will wear badges; some will have whistles. If you should hear one it means someone (maybe you) is trespassing.

It generally takes only a few more steps to follow the sidewalks than to short-cut. Your attention is called to several places which are particularly bad—new paths have either been worn in these places or else the grass has been completely worn away from them:

1. In front of the main entrance to Green hall.
2. Paths all around the art building.
3. From the bottom of the steps by the mailbox at Founders to room 24.
4. In the direction of the quadrangle between the rose bushes along the road below Norumbega.

You are also asked not to walk across the grass on:

Tower court green, the Quadrangle, and Norumbega hill by Pendleton hall.

You are begged to keep on the sidewalks. Please help to cooperate with us and make our drive for a grass-green campus a successful one. Bolster up your pride in campus enough to keep you from trying to save a couple of steps. We walk so much what difference can a few steps make?

Gabrielle A. Laflamme '37,
Chairman of Grounds Committee.

Early Warm Gets Bird

To the Wellesley College News:

It seems to us that there is room for improvement in the system of seating in effect at lectures given in Wellesley by outside lecturers. Again and again, girls who have decided to spend several hours of valuable time in order to come early and obtain an advantageous place for the lecture, are forced to give up their seats at the last minute to members of the faculty who either cannot or do not choose to arrive till the last minute, and then want the best seats. This—with all due respect to our elders—does not seem fair to us. And in this connection, it does not seem fair that outsiders, people unconnected with the college, should come into the lecture room and feel that it is their right to take seats from the girls in the section reserved for Wellesley, especially when, as in the Kagawa lecture, there is also a section reserved for outside people.

In remedying the situation, we have two alternatives to offer. We feel that either a section should be marked off for the faculty early enough so that no one will be misled into sitting there—and this means the morning before the lecture; or else that the seats should be "first come, first served" for all alike. We repeat, we do not mean to be disrespectful—but the early bird is apt to feel that he has an inalienable right to the worm . . .

'36

EPISCOPAL CLUB NAMES NEXT YEAR'S OFFICERS

Miss Alice Rex, field secretary for the Church League for Industrial Democracy, spoke about the prayer, study and action program of this industrial organization at the breakfast meeting of the Episcopal club, April 19. She spoke of the work of the C. L. I. D. on the Arkansas and Tennessee rivers. The following nominations for next year's officers were announced.

President—Jane Lockwood '37

Peggy Freeman '37

Vice-President—Dorothy Rich '38

Peggy Holmes '38

Frances Green '38

Secretary—Deborah Pike '39

Caroline Hewitt '39

Treasurer—Margaret Martin '39

Aileen Davidson '39

Head of Little Chapel Committee—

Margaret Bailey '38

Edar Fleming '38

Amy Hamburger '37

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Or again, has he merely confused ship classes with scholastic standings and thinks Tourist Class is a step toward the testimonium sic cum laude?

Anyway, whatever he means, it's best to acknowledge that only last night you were discussing Tourist Class . . . And here's proof:

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St. Louis	July 4
Europa	July 8
Hansa	July 9
Deutschland	July 16
Bremen	July 17
Berlin	July 18
New York	July 23
Europa	July 24

Last Sailing in Time for start of XIth OLYMPICS

Plans Include Many Varied Exhibitions

(Continued from Page 1, Col. 1)

be at the railway station and in the various college buildings, to answer inquiries. It is hoped the day will prove a pleasurable one for our guests and a worthy tribute to our president.

The program is now complete except that the hours when the carillon will be played must be announced later. Not only will classes be open in the morning, but nearly all departments, academic and other, will offer special exhibitions and demonstrations of their work.

In addition to what was announced in last week's News, the offices of the Business Manager and of the Christian Association will be open, as well as Simpson Infirmary. The Library will show its three old original royal characters, rare books from its special collections, and publications by the faculty.

The department of art will exhibit miniatures by Artemis Tavshanjan (Mrs. Charles A. Karagheusian), whose exquisite work is already known to Wellesley. Most important of these to the Wellesley community is the recently painted portrait on ivory of Miss Alice Van Vechten Brown, to be presented to the Art Museum by the artist on May 1. It is not only a work of art but a penetrating portrait of Miss Brown, Professor Emeritus, who founded the present art department in 1897 and developed it and the art museum. In the studios, students will illustrate the technique of various mediums, such as fresco and tempera painting, modelling, dry-point, and manuscript illumination. This department is also contributing to Guest Day two designs developed as problems in the course in design. The committee on Guest Day has used one, by Frances G. Emery, '36, for a poster, sent to various schools and clubs; the other, by Elizabeth McC. Smith, '37, for the cover of the official program.

The special events of the day are now scheduled. Several take place at 2 p.m. At Alumnae hall, the departments of modern languages will give four plays: a scene from *La suerte de Isabelita* (Betty's Luck), by Gregorio Martinez Sierra; a one act play, condensed, *La Giara*, by Luigi Pirandello; Grimm's fairy tale, *Die Bremer Stadtmusikanten* (The Bremen Town Musicians); and scenes from *l'Arlésienne*, by Alphonse Daudet. The Theatre workshop will show models and properties and will stage a rehearsal. Class 305 in economics will hold a hearing on a proposed amendment to the Public Utilities bill, while students of history will enact a model session of the House of Commons. Dr. De Kruif will lead a tour which will include the office of the Purveyor and the model kitchen at Munger hall.

At 3:45 p.m. the Greek play, *Prometheus Bound*, will be given in the new outdoor theatre. Several departments are co-operating to make this the outstanding event of the afternoon. Nothing else is to take place during this performance, but at its close it is hoped that the carillon will play. At five o'clock, crews will row on the lake and there will be informal matches on the tennis courts near Alumnae hall. In the evening the observatory will be open, and at 8:45 p.m. the Choir and the Orchestra, assisted by members of the Harvard University orchestra, will give a concert in Alumnae hall. (All times are daylight saving).

If questions arise they should be addressed to the committee on Guest Day, or to Judith Blow Williams, for the committee.

Institute Attracts Diversified Group

(Continued from Page 3, Col. 5)

discussion groups linking economic theory with practical experience. Afternoon round tables and evening forum meetings led by leaders in business and civic life will supplement the program but the planning com-

CALENDAR

Thursday, Apr. 23: *8:15 A. M. Morning Chapel. Jane H. Decker, '36, will lead. *4:40 P. M. Room 130, Green Hall. Dr. Gordon B. Wellman, department of Biblical History, will speak on "Hinduism." This is the sixth in the series of lectures on non-Christian religions. Tea will be served at 4:00. (Christian Association). *8:30 P. M. Alumnae Hall. Students of French 207 will present "On ne badine pas avec l'Amour," romantic comedy in three acts and four tableaux by Alfred de Musset. (Department of French). Friday, Apr. 24: *8:15 A. M. Morning Chapel. Mrs. Curtis will lead. *4:40 P. M. Room 444, Green Hall. Dramatic readings from modern drama. (Department of Speech). *4:40 P. M. Pendleton Hall. Stuart McAuliffe, University of Melbourne, Australia, will lecture on "Economic Aspects of the Australian Recovery." (Debate Council and department of Economics). *8:00 P. M. Tau Zeta Epsilon House. Studio reception. Tickets, \$5.00, may be obtained from members or at the door the night of the performance. *8:00 P. M. Zeta Alpha House. Zeta Alpha presents A. A. Milne's comedy, "The Dover Road." Tickets, \$5.00, may be obtained from members and at the door the night of the performance. Saturday, Apr. 25: *8:15 A. M. Morning Chapel. President Pendleton will lead. *8:00 P. M. Tau Zeta Epsilon House. Studio reception. (See above). *8:00 P. M. Zeta Alpha House. "The Dover Road." (See above). Sunday, Apr. 26: *11:00 A. M. Morning Chapel. Preacher, Rev. Rockwell H. Potter, Hartford Theological Seminary. Monday, Apr. 27: *8:15 A. M. Morning Chapel. President Pendleton will lead. Tuesday, Apr. 28: *8:15 A. M. Morning Chapel. Professor Elliott will lead. Wednesday, Apr. 29: *8:15 A. M. Morning Chapel. Dean Whiting will lead. *7:30 P. M. Billings Hall. Recital by students of voice, violin, cello and piano. (Department of Music). NOTES: *Wellesley College Art Museum. April 6-27, exhibition of three paintings: Andre Derain, "Still Life," lent by M. Knoedler and Co.; Georges Rouault, "Portrait of Mr. X," lent by Marie Harriman Gallery; and Henri Matisse, "Interior with a Violin Case," from the Lillie P. Bliss collection, Museum of Modern Art. Circulated by the Museum of Modern Art. April 9-28, Fifth International Exhibition of Lithography and Wood Engraving. Lent by the Art Institute of Chicago. *Wellesley College Library. North Hall. Lorenzo de' Medici and his circle. Early editions and manuscripts. South Hall. Manuscripts and first editions of the works of Elizabeth Barrett Browning and Robert Browning. *Open to the public.

mittee leaves the afternoon or the evening free for recreation.

Dr. George H. Gallup, director of the American Institute of Public Opinion, will participate in the conference to give the results of the straw votes on the campaign issues which his organization has been taking in every state. He will open the evening forum series, in which the question "What is the most vital Election Issue before the American People?" will be answered by prominent spokesmen from business, from labor, and from the administration whose names will soon be announced.

Institute members will live in Stone-Davis hall, and the program is arranged to allow plenty of time for trips to the shore and for the use of golf links, tennis courts, swimming and boating and other recreational opportunities of the campus.

Twenty states were represented in the membership of last summer's institute and typical members of every possible vocation were admitted. Members are now being enrolled from all over the country and from many different occupations. Those interested in the idea of attending may procure details and final programs

from G. L. Osgood, admission chairman, 14 West Elm Street, Wollaston, Massachusetts.

The Institute is entirely separate from the college and governed by its own board of directors which include Wellesley alumnae and educators and men and women of prominence in a number of lines.

Speech Class Reads Various Selections

The public is cordially invited to hear dramatic readings from modern drama, which will be presented by the members of Speech 201, on Friday, April 24th, at 4:40 p.m., in Room 444, Green hall. The program will be as follows:

1. *Elizabeth and Essex*
Maxwell Anderson
Berenice Meyer
2. *Caesar and Cleopatra*
George Bernard Shaw
Patricia Raney
3. *The Kingdom of God*
Martinez Sierra
Dorothy Grimes
4. *Will Shakespeare*
Clemence Dane
Joyce Knoedler
5. *The Woodcarver's Wife*
Marjorie Plekthall
Jeannette Leboeuf
6. *St. Joan*
George Bernard Shaw
Ruth Dattner
7. *Pygmalion*
George Bernard Shaw
Martha Lewis
8. *Cavalcade*
Noel Coward
Winnifred Clark

Instructor Analyzes Shakespeare Play

(Continued from Page 1, Col. 4)

week's News: "Never before in the history of the country has this play been produced in the Elizabethan manner." That is a large promise, and it was not fulfilled. Now if Shakespeare Society is an organization which gives a number of young women an annual opportunity to dress in tights and cavort charade-like in the attic, it would not matter; but this performance was announced in the pretentious terms above quoted. Advance notices were sent out informing the world of what was in store. Somebody wrote to the *New York Times* (under the date line of April 11) that "Speeches and verses originally addressed by Shakespeare's company to Queen Elizabeth will be addressed to Miss Pendleton." Is it sheer pedantry to point out that the Queen (God bless her) had mouldered in her grave many a long year before this play was written? And that such an announcement sent out from a seat of learning is preposterous, inexcusable, and in its sheer ignorance likely to set up a furtive and not at

all helpful guffaw wherever read? An account in the *Boston Globe*, for April 19, also presumably sent out from the College, stated that there were no programmes (quaintly Elizabethan) because as there were no printing presses in Shakespeare's time they couldn't print programmes. Also that stage scenery, being unknown in "the sixteenth century" (the play dates from the 17th) was likewise dispensed with in this, the first Elizabethan production in the history of the United States.

These, I admit, are peccadilloes; but they are also statements sent out to the world to describe an academic function at a first class college, and they do not do us justice. The point at which I am driving is that no matter how laudable the purpose of

the Society, it is not justified in presenting publicly a production reeking with the crassest ignorance of the stagecraft which the Society and (Continued on Page 8, Col. 1)

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Instructor Analyzes Shakespeare Play

(Continued from Page 1, Col. 5)

nounced as their medium of production. We have in Wellesley a vast deal of talent and interest in things dramatic, and I believe that the amateurish ineptitudes of this latest production call especial attention to the need for conservatively re-thinking. We do not want to be thought of as ignorant in our public performances.

Now specifically, what are some instances of this directorial infelicity in the performance? In the first place, the great virtue of Elizabethan pro-

duction of Elizabethan drama lies in its ability to give to the performance, as no other style can, the fluidity and speed inherent in the technique in which the plays were written. The "two hours' traffic of the stage" was swift, and broken, as a rule, only once by an intermission. The bare stage, two pillars, fore-stage and inner-stage provided the means of projecting the scenes fluidly. The lowering of a proscenium curtain, as was done Saturday, cutting off the audience from the play, was a gross violation of the basic principle of Elizabethan production, and did violence more than once to the meaning of passages. For instance, the supposed death of Hermione: our director had her walk off the stage, and a curtain was dropped. She should have swooned

in an inner-stage and been lost to view by the drawing of the arras while the play proceeded swiftly on. Similarly the scene labelled "a road" and other scenes played before the proscenium curtain should have been on a fore-stage set with pillars in the manner familiar to students of the period.

I cannot approve the thoroughly un-Elizabethan presentation of the speech by Time, shrouded in a Ziegfeldian manner in a black stage, picked out by a very stagey spot, and uttering his rapid, gay, and punning lines in slow sepulchral tones. Across the aisle from me was a Harvard lad, clutching a well-worn and interleaved Rolfe edition of the play, bespeaking the tuition of Professor Kiltredge. He was polite throughout, though incredulous; but when Time was decked out so, I thought I detected signs of acute derision. The poor fellow had come all the way from Cambridge to see the first truly Elizabethan production in our nation's history, and got for his pains a most complete hodge-podge.

It doesn't matter much that signs were used; the doctors differ about that. But who on earth thought "Queen's Boudoir" Elizabethan? In *Hamlet* it is the Queen's closet; but perhaps *Hamlet* is not very well known to a Society that bears the name of its author, and that publicly essays to interpret his works. And why was another scene (the last) labelled "peristyle of the palace" when the lines tell us it is at Paulina's house?

And what became of the bear that was to pursue Antigonus offstage at his last exit, and thus give point to the lines following describing his death (a speech, by the way, whose unconscious, peasant-like humour was entirely lost in the lugubrious tragic tone in which it was read)? By what

authority did a director of an Elizabethan production eliminate one of the most charmingly Elizabethan touches in the play? Was it because Shakespeare Society has no bear? Neither did Shakespeare's company.

I believe that almost everywhere in our colleges the 19th century's social suspicion of actors, acting and the theatre, which relegated "dramatics" or "theatricals" to the level of high-jinks and charades, has given way to the intelligent appreciation of the modern theatre-goer. If college plays are to be given publicly, and I believe they should be so given, then they must be given as well as the colleges know how. Surely we know better at Wellesley than to have another half-baked Shakespeare-charade.

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